

## CITY NOTES.

Miss B. Mahan spent a delightful vacation in Dakota.

W. H. Pommer enjoyed his vacation at Lake Oconomowoc, Minn.

Louis Hammerstein and family spent a pleasant time in the country.

Mrs. Kate J. Brainard spent a delightful time at the romantic Cascade far up in the Rocky Mountains.

James M. North has returned from a few weeks trip in the country and has resumed his vocal classes at 914½ Olive Street.

Louis Gorrath and Aug. Reipschlaeger have returned from their western trip, having climbed the Rockies to their hearts' content.

St. John's Episcopal church gave its boy choir a camping out at Meramec Highlands. Paul Mori, the organist, had charge of affairs.

The Gilmore Concerts at the Exposition will be genuine treats to all lovers of music. Don't fail to hear them.

Aug. Wm. Hoffman has begun the season with very large classes. He has been very busy with composition, and has written some very successful works.

J. Boehmen, of 1643 Texas Ave., is one of the most successful teachers of piano and violin. Mr. Boehmen is director of Boehmen's orchestra which is well known for its excellence.

Sev. Rob. Sauter, the genial and leading violin teacher continues the good work of training first-class players. What Mr. Sauter does, is done well and his pupils have in him a teacher par excellence.

Mrs. A. F. Newland's West End Piano Studio at 3300 Washington Ave. has been most successful since its inception. Parents are highly pleased with Mrs. Newland's splendid method.

Domenic Cavallo, clarinet player of the Hagan Opera House Orchestra and pupil of Laurent Brun, died on the 25th ult. Deceased was but twenty-two years of age, and highly respected.

I. L. Schoen, the violinist, visited friends at Moberly, Mo., and enjoyed a splendid time. Mr. Schoen opens a very auspicious season. Schoen's orchestra, of which he is director, promises to be kept very busy.

Geo. Vieh, a pupil of Mr. Victor Ehling, has just returned to this city after a three years' course at the Vienna Conservatory, where he was graduated with high honors, receiving the silver medal of the "Society of Musical Friends."

The St. Louis Conservatory of Vocal Music, at 2627 Washington Ave., has been very successful under the direction of Robert Nelson, the well known teacher and operatic singer. Prof. Nelson is a pupil of the world-renowned Sig. Lamperli.

## E. A. SCHUBERT.

We present here to our readers the portrait of Mr. E. A. Schubert, one of the rising young musicians and composers of America.

Mr. E. A. Schubert was born at St. Charles, Mo., Nov. 7th, 1870. At an early age he evinced a decided preference for music, and when six years of age he performed some little pieces



in a surprising manner. The rudiments of music were taught him by his father, who was for many years clarinetist in various leading orchestras and a musician of ability. Mr. E. A. Schubert pursued his studies in piano and harmony under very good teachers, finishing a classical course with several

When twelve years of age he composed little songs and chorals, and when fourteen he played at concerts with great success. Working with great energy, he was soon seeking for a wider field to develop his studies, and came to St. Louis in 1888, where he studied piano, organ, harmony and composition under Mr. Ernest R. Kroeger. He also took up a course of study in orchestration and instrumentation.

Thus devoting his time exclusively to music and following the counsel of his dear friend Mr. Chas. Kunkel, he soon distinguished himself as a musician of great ability.

Among his compositions, which are original and of a high order, are published a "Bolero" for piano, which appeared in the REVIEW, and is dedicated to his worthy teacher Mr. E. R. Kroeger; a "March," and several other compositions. In MSS. he has a Polonaise; Menuet; Gavotte Tarantella; Csardas Hungarian Dance; three Songs without Words; Fantasia; Sarabande; five Songs; several Male Quartets; Duet, for clarinet and piano; and several Waltzes, Galops, etc.

Mr. Schubert is a pianist of great ability, having played at numerous concerts, operas, etc., with great success. He also played at different churches, organized several orchestras, and is still director of the "Harmonic Orchestra" at St. Charles, which gave several excellent concerts at the Opera House. He is a clarinetist of good ability, and frequently appears as soloist.

Mr. Schubert is an excellent teacher. When fourteen years of age he began to teach music, often having scholars who were older than himself, though he met with marked success. Mr. Schubert is, according to all inquiries very likely a descendant of his namesake, Franz Schubert, whose path he seems to be following without delay. His indefatigable work, his energy to advancement in his profession, and his careful training, have left him well grounded in the principles of music.

Mr. Schubert is a pleasant gentleman, and is well liked by his many friends and pupils.

Mr. John Mahler, who has just returned from the East, will introduce many new dances into his classes which are now open for the season. A large number of pupils are registered for '92-3. Those desiring to learn to dance should apply early. Mr. Mahler's classes are the largest in the West, and are patronized by the elite of the city. His instruction is most systematic.

Miss Mamie Nothhelfer, the well-known music teacher, was nearly robbed in broad day-light at Garrison and Easton Avenues the 8th ult. While passing at the corners named, a negro snatched at her purse, but fortunately, Miss Nothhelfer had a good grip on it, and foiled the would-be-thief, who struck her a savage blow and left her stunned on the sidewalk. Miss Nothhelfer quickly recovered and continued her way a trifle nervous, but otherwise uninjured.

The Wabash vestibuled trains running between St. Louis and Chicago, St. Louis and Toledo every day in the year, are the finest known to the Railway Service. They are complete and solid vestibuled trains from end to end, the entire trains being a moving palace of connected apartments, all furnished with the most luxurious elegance and the utmost perfection of accommodations known to the car builders art. They include smoking cars as elegant as the best of first-class day coaches on other roads; free reclining chair cars, so luxurious that many prefer them to ordinary sleepers, and palace sleeping and buffet compartment cars of the best patterns with toilet accommodations of unrivalled completeness. No extra charge is made for seats in their magnificent vestibuled trains.

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**Clemens Strassberger**, of 2345 Warren Street has opened a very successful music school at the Y. M. C. A. Hall, 1907 St. Louis Ave. He is also sole agent for C. G. Conn's celebrated wonder solo and band instruments.

Among the popular numbers lately rendered at Manhattan Beach by Gilmore's band were "Love's Whisperings" by Kieselhorst, "Polonaise" by Epstein, "Southern Jollification" by Kunkel and "Belle Minnie" by Anschutz.

The Forest Park University for Women opens for the season '92-3 on the 14th of September. To parents who wish their

daughters to obtain a first-class education in literary branches, music and painting, we give this institution our highest recommendation.

If there be any one thing that enters largely into the presentability of a lady or gentleman, it is a fine silk umbrella. Namendorf Bros., 314 N. 6th str., make a specialty of fine silk umbrellas, having their own factory and making it a maxim to suit their patrons.

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The celebrated French poet, Saint Foix, who, in spite of his large income, was always in debt, sat one day in a barber's shop waiting to be shaved. He was lathered, when the door opened and a tradesman entered who happened to be one of the poet's largest creditors. No sooner did this man see Saint Foix than he angrily demanded his money. The poet composedly begged him not to make a scene.

"Won't you wait for the money until I am shaved?" "Certainly," said the other, pleased at the prospect. Saint Foix then made the barber a witness of the agreement, and immediately took a towel, wiped the lather from his face, and left the shop. He wore a beard to the end of his days.

He, who while practicing, plays each time his whole piece over, is like a carpenter who in order to polish a small corner of a table rubs over its entire surface. This is a waste of labor. Devote your strength to those places where it is needed, and do not play uselessly, that which requires no practice.—*Merr.*

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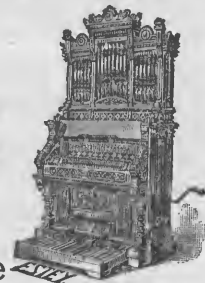
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## BEATING TIME.

Investigations into the origin of the bâton, or stick for beating time, which is used nowadays by the conductor of every large orchestra, have brought out the interesting fact that the first conductor's bâton was a formidable staff, about six feet long, which the old-time French musician, Lully by name, who invented it, may have used as much to intimidate the members of his orchestra as to mark the time.

In the very oldest orchestras, as in Chinese orchestras of the present day, there was no conductor in the modern sense. Every performer played as well as he could, and the man who played upon the loudest instrument—the kettle-drum, for instance—marked the time for the rest.

When music became more systematic and refined the chief command of the orchestra was given to the member who was regarded as the most accomplished and skilful. He assigned the other members their parts, drilled them at rehearsals, and supervised the final performance.

To produce a good effect it was necessary, of course, that the musicians should play in time, and the chief of the orchestra, who himself played one instrument, was accustomed to mark the beat by stamping on the floor with one foot. For this reason the conductor of an orchestra was at that period called the *pedarius*.

Afterwards it became customary for him to give the time by clapping the fingers of his right hand against the hollow of his left. The beater of time after this fashion was called the *maunductor*.

Meanwhile experiments were made in marking the time by striking together shells and bones. The bones were soon given up as instruments to be used by the conductor of an orchestra; but they survived as an independent instrument. Boys and negro minstrels play on the "bones" with great gusto to this day.

In the earlier part of the seventeenth century the musician already alluded to, Lully by name, arose. He found all these instruments of leadership ineffective; and in order to reduce his performers to complete subjection, he procured a stout staff six feet long, with which he pounded vigorously on the floor to mark the time.

One day, becoming particularly impatient, and pounding with especial vigor, Lully struck his foot instead of the floor with his bâton. The wound gangrened, and Lully died from its effects in 1687.

The bâton continued in use throughout the seventeenth and eighteenth centuries; but though it gradually decreased in size, there is no evidence that conductors marked the time in any other way than by pounding upon their music-stands or some other hard object.

All this pounding must have an unpleasant effect upon the music, and critics and musicians began to ridicule the practice. In course of time, therefore, we find musical conductors no longer thumping upon the floor or their music-stands, but beating the time entirely in the air. It seems to have taken players a very long time to learn that they could get the time as easily by means of the eye as by means of the ear,—*Ex-change*.

Mr. and Mrs. E. R. Kroeger are having congratulations heaped upon them—due to the advent of a charming little baby girl. The happy event occurred on the 21st ult. As yet, baby can only look with longing eyes upon the piano—but we hope soon to hear its first piece.

Camille Saint-Saens, who ranks with Gounod and Massenet among the first of living French musicians, has accepted an invitation to attend the World's Fair and assist in the production of French compositions. The exact date of his visit has not been decided upon, but he will probably come over in May or June. Saint-Saens will conduct programmes of his own compositions and will appear as organist at some of the concerts.

## MISS LIZZIE PARSONS.

Miss Lizzie Parsons, pianist, whose picture is here presented, is a native of Long Island, N. Y. While she was still very young, her parents left New York, and, after spending many years in travel, located in Collinsville, Ill., where her musical education was begun. The best advantages the adjacent musical centres offered were given her, a course that her splendid talent justified. For the past year, Miss Parsons has lived in St. Louis. Among her teachers were Mr. Geo. Enzinger, with whom she



studied about two years and a-half, and Mr. Chas. Kunkel, with whom she has been studying four years. Besides her splendid class of pupils in this city, Miss Parsons has large classes in Collinsville and East St. Louis, Ill.

Miss Parsons plays with admirable technique and artistic finish, and has a special faculty for imparting instruction. Her pupils exemplify in a high degree the excellent training they have received. Miss Parsons is a lady of great refinement, modest and unassuming in demeanor, and highly regarded by all her friends.

P. G. Anton, the well-known musician and piano dealer, accompanied by his daughter Emma, had a royal time in New York, where they spent a few weeks. While there, Mr. Anton, to the delight of his friends was cased by Mr. McCammon, the well-known piano manufacturer. It was a gold-headed cane that figured in the case.

We take great pleasure in calling our readers' attention to a valuable invention just patented. It is an ingenious rubber cushion, warranted to fit any piano pedal, and obviates that (to a cultivated ear) extremely disagreeable tapping noise the foot makes on the metal pedal. It also enables the foot to obtain sympathetic control of the pedal—thereby assisting the performer to graduate pressure to an accurate degree not possible with the old-fashioned method. It is highly recommended by our leading physicians as preventing that tremendous vibration on the nervous system. We extend to the inventor, Mary V. Wilde, our hearty congratulations.

We have received the year book of the Western Michigan College Conservatory of Great Rapids, Michigan. Charles W. Landon, Dean; Chevalier De Kontski, Director of the piano department; James Paddon, Director of the Violin and String Department; Mrs. Willis Morton Bryant, Director of the Vocal Department; Mr. Stansbury Norse, Director of the Art Department; Mrs. Belle McLeod-Lewis, Principal of Elocution and Oratory; A. E. Yerex President.

As these are all eminent as teachers and artists, Grand Rapids is to be congratulated upon having a conservatory with a faculty second to none. Each member of the faculty has the rare three-fold ability of soloist, musical scientist and teacher of pronounced success. The year book of this Conservatory is a model of its kind, amply illustrated and admirably gotten up both as to material and mechanical work.

## GRAND EXPOSITION OF 1892.

On Wednesday, Sep. 7, at 7 p. m., will open the grandest exposition ever held in St. Louis. No efforts have been spared by the directors or by Manager Frank Galeunie to make this a high water mark in the history of all expositions. The enterprise shown by these gentlemen cannot be too highly extolled. The great Gilmore and his augmented band of 100 artists will arrive on a special train at 8 o'clock on the opening day and will only open the Exposition. That the "Gilmore Hundred" will hold undisputed sway over the hearts of all St. Louisans and visitors for forty days is well known. Speaking of the increase in the band, Manager Galeunie said: "people will not realize the full meaning of this change until they hear the band this season. I can tell you some of the results achieved by it. One is that you will now find in Gilmore's Band a player for every modern musical instrument known to musicians and possible to be utilized in a band. The power thus gained for novel effects and new treatment, as well as for increased volume and harmony, cannot be estimated by one who has not heard Gilmore's Band, as at present organized. In addition to this also, the numerical increase in that band has enabled Col. Gilmore to make octettes of all the quartettes heretofore used. This season, therefore, instead of the musical numbers rendered by quartettes of cornets, French horns, saxophones, trombones, etc., which have in previous seasons delighted the audiences in Music Hall, those numbers will be given by octettes, or just double the previous strength, and, also, the general strength of the band as a whole will be correspondingly reinforced. It goes without saying that every musician in Gilmore's Band is an artist. All the old favorites have been retained, and the new additions will be found worthy of their company. Col. Gilmore has secured lots of new music, and visitors to the Exposition of 1892 are assured of a musical treat far surpassing anything heard at previous expositions." Special invitations have been issued to the governors of surrounding states to attend the opening. The art gallery exhibition will surpass all previous years in the collection of fine pictures. Mr. Coale says that he has secured as the center-piece for the season of 1892, a reproduction of Danton's famous painting, "The Apotheosis of Columbus," a very large and meritorious canvas, which will be sure to prove a great attraction. For the "war pictures" of the present exhibition, he has secured the following, the dimensions of each painting being about 12x17 feet: Lee's surrender, "Battle of Donelson" and "Battle of Belmont." Each of the three is a spirited and faithful work, and will be found full of the deepest interest to all students of the great events of the civil war. In addition there will be a fine display of paintings of the modern Dutch school and of the famous nineteenth century French "animaliers," also a splendid panel of studies of cats, also he may be enabled to exhibit a grand "Turner" as one of the features of this year's gallery. A notable display in addition to the above will be that of 100 paintings of the "Munich School," which have already been secured. These latter will be hung under the personal direction of Mr. R. L. Neumann, the well-known art dealer of Munich. Manager Galeunie is entirely confident that the opening night of the Exposition will find the displays in a more fully completed state than has ever been the case in past years. The systematic work now going on in the great Exposition building is proof of that fact, and the experience born of the successful record of those past years adds to the efficiency and swiftness of the preparations now under way. A complete and sweeping change has been made in displays heretofore submitted to Ex visitors, and this fact, together with the addition of many notable new exhibits, will make the Exposition of 1892 one of entire novelty, even to the most faithful patron of the Ex.

Entering the main floor of the Exposition building at the east nave the visitors this year will find displays of pianos and of rare china, taking the place of those of mantels, fine candies, etc., made last year. Down the entire length of the nave similar changes will be noticed, as indeed is the case in all other departments. At the Thirteenth street entrance, a clothing display gives place to that of spool silk, and the former is located at the Fourteenth street entrance. A carpet display this year takes the place formerly occupied by furs, and the fur display goes to spacious quarters along the south wall of that nave. At the entrance to the West Nave a fur display is made in the central space formerly given up to granite-ware, and in the Exposition foyer an exhibit of plaques of enameled brick is to be made, being built in along the wall. The northeast corner of the gallery floor is given up to the display of the Ladies' World's Fair Association, and in the North Nave will be an exhibit of dairy products. Among other displays on the gallery floor will be those of bicycles, carpets, stoves, groceries and pure foods, photographers' supplies, an overall factory, gelatine, flowers, furniture, etc., all in new and novel form. The one aim and object impressed upon all exhibitors this year has been to attain complete freshness and originality of design, and as a result the vast aggregate of the Exposition exhibits will be entirely new in its effect upon visitors. One of the notable features of this season will be that of displays of foreign products and goods through American firms. The Exposition Entertainment Hall will be given up this year to an exhibition entitled "Galatea," based on the classic legend of "Pygmalion and Galatea." The marble statue into which the gods breathed life in answer to the prayers of the love-smitten sculptor will be shown, the apparent transition from the lifelessness of chiseled marble to the fire of moving and breathing animation being shown by means of an illusion cleverly based upon an arrangement of mirrors. It is said to be a very novel attraction.

Mr. E. R. Kroeger is the director of the College of Music at Forest Park University, and his name alone bespeaks for the kind of work done. Mr. Paul Mori, the rising composer and organist, has recently been added to the faculty. Mr. Mori is also a violinist of superior merit, and he will doubtless do his best to keep up the high standard which the College of Music has reached. The free scholarships offered by the Forest Park University in the literary branches and in music are attracting widespread attention. Examinations will be held on September 15th.



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# MY TROUBADOUR.

(MEIN TROUBADOUR.)

Translation by H. Hartmann.

W. D. Armstrong.

Moderato. ♩ - 80.

The musical score is written for piano and voice. The piano part begins with a 4-measure introduction in G major, marked 'Moderato. ♩ - 80.' The tempo is indicated by a quarter note equal to 80 beats. The piano part consists of two staves (treble and bass clef). The vocal part is written on a single staff in treble clef. The lyrics are provided in both German and English. The piano accompaniment includes various musical notations such as fingerings (e.g., 2313, 1 4 3 1 4, 2 1 2 4), pedaling marks ('Ped.'), and dynamic markings ('p', 'mf'). The vocal line includes phrasing slurs and breath marks. The score is divided into four systems, each with piano and vocal staves. The key signature has one sharp (F#), and the time signature is 4/4.

*Horch, aus des Hatn - es Kro - - nen Ein Ständ - chen sanft er - tön - - en! Der*  
*Hark! from the orch - ard hid - - den, A ser - - e - nade un - bid - - den! And -*

*schmelz - end süs - se Schall..... Ver - rieth dich, Nach - ti - gall..... Nem,*  
*by this dain - ty clew..... Ro - bin, I know its you..... No,*

*du 'kannst mich nicht täu - - schen; Aus tau send Welt - ge - räu - - schen Schwingt*  
*you can - not de - cieve me, Pre - tend - ing that you leave me; I*

doch dein Lied em - por ich Ich hör' dich, ich hör' dich.

*f* found you out, you dear, you. I hear you. I hear you!

*dim. ad lib.*

*mf*

*Ped.* \*

*Ped.* \*

*Ped.* \*

Nun von der wei - ten Flur..... Ent - zückst du, Trou - ba - dour..... Dein

2. Now on the mead - ow floor....., The scar - let trou - ba - dour..... Such

Lied ist sinn - be - rausch - end, Die Vög' - lein schwei - gen, lausch - end, Der

mel - o - dy is let - ting The sun for - gets its set - ting! Your

5

Bach selbst steh - et still..... Lie - der er ler - nen

mus - ic - beat - ing heart.....! Do - ing your lit - tle

will ..... Bist du auch klein und schlicht ....., Ver -  
part ....., You shall be seen and heard ....., Though

ges - sen wirst du nicht ..... Und könn - te nie - mand sehn dich, Man  
cres. *ff*

you are but a bird ..... So nev - er, fear you fear you, I

cres. *ff*

*Ped.* *Ped.*

hört dich, man hört dich.  
hear you. I hear you.

*Ped.* \* *Ped.* \* *Ped.* 1443 - 8 \* *Ped.* \* *Ped.* \* *Ped.*



# LE REVEIL D'AMOUR.

(LOVES AWAKENING.)

Valse de Concert.

Moritz Moszkowski.

Tempo di Valse  $\text{♩} = 80$ .

*p* *cres.* *Ped.* *Ped.* *Ped.*

*f* *l. h.* *rit.* *Ped.* *Ped.*

*Cantabile.* *p a tempo* *Ped.* *Ped.* *Ped.* *\** *Ped.* *\** *Ped.* *\**

*Ped.* *\** *Ped.* *Ped.* *Ped.* *Ped.* *\** *Ped.* *\** *Ped.* *\**

*Ped.* *\** *Ped.* *Ped.* *Ped.* *\** *Ped.* *\** *Ped.* *\**

1441 - 10

Copyright. Kunkel Bros. 1892.)



This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic and includes several pedaling instructions marked "Ped." with asterisks. The second system features a ritardando (*rit.*) marking followed by a return to tempo (*a tempo.*) and a piano (*p*) dynamic. The third system continues with piano dynamics and includes a measure marked with a "2". The fourth system also includes a measure marked with a "2". The fifth system features a forte (*f*) dynamic. The sixth system concludes the page. Pedaling instructions are frequently used throughout the piece, often indicated by "Ped." followed by an asterisk. The page number "1441 - 10" is printed at the bottom center.

*f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*rit.* *a tempo.* *p* *Ped.* \* *Ped.* *Ped.* \*

*Ped.* *Ped.* *Ped.* 2 \* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* \* *Ped.* \* *Ped.* *Ped.*

*Ped.* \* *Ped.* *Ped.* *f* *Ped.* \* *Ped.*

*Ped.* *Ped.* \* *Ped.* \* *Ped.* \*

1441 - 10







*dolce.*

*pp*

*dim.*

*Ped.* \* *Ped.* \* *Ped.*

*a tempo.*

*p* *grazioso.*

*e - rit - - ard*

\* *Ped.* \* *Ped.* *Ped.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*Ped.* \* *Ped.* \* *Ped.* \*

*ossia.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Risoluto.*

**ff**

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*rit.*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*a tempo.*

*ossia.*

**p**

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*a tempo.*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

This image shows a page of musical notation, likely for a piano piece. The page is numbered '8' in the top left corner. It contains six systems of musical staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system starts with a piano (p) dynamic and includes fingerings (1-5) and slurs. The second system features a forte (f) dynamic and a 'Ped.' (pedal) marking. The third system is marked 'a tempo.' and includes a 'Ped.' marking. The fourth system has a 'Ped.' marking. The fifth system has a 'Ped.' marking. The sixth system has a 'Ped.' marking. The page is numbered '1441 - 10' at the bottom center.



First system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., \*, Ped., \*, Ped., \*. Fingering numbers 1-5 are present.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped., \*, Ped., \*, Ped., \*. Fingering numbers 1-5 are present.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., \*, Ped., \*, Ped., \*. Fingering numbers 1-5 are present. A *ff* (fortissimo) marking is present.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., \*, Ped., \*. Fingering numbers 1-5 are present.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., \*, Ped., \*. Fingering numbers 1-5 are present.

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped. 1441-10, Ped., Ped., Ped. Fingering numbers 1-5 are present. The word "crescen - do" is written across the system.

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a long slur over measures 2-4. Dynamics: *f*, *ff*. Pedal marks with asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a slur over measures 6-8. Dynamics: *f*. Tempo change: *a tempo.* Pedal marks.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a slur over measures 10-12. Pedal marks.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has a slur over measures 14-16. Pedal marks.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has a slur over measures 18-20. Pedal marks.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff has a slur over measures 22-24. Pedal marks.

The musical score for 'The Song of the Lark' is presented in a single system with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The score consists of six measures. The first measure has a 'Ped.' marking and a flower symbol. The second measure has a 'Ped.' marking and a flower symbol. The third measure has a flower symbol. The fourth measure has a 'Ped.' marking and a flower symbol. The fifth measure has a 'Ped.' marking and a flower symbol. The sixth measure has a 'Ped.' marking and a flower symbol. The melody features various ornaments, including triplets and grace notes. The accompaniment includes a '2 5' marking in the second measure and a '1 3' marking in the third measure. The score is numbered '11' in the top right corner.

rit. Animato

*p*

*f*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

[illegible]

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *ff* *sfz* *ff* *Ped.*

1441 - 10



# HUMORESQUE.

3

Op. 5. No 4.

*Alla marcia*  $\text{♩} = 88$ .

Ernest R. Kroeger. ✓

The musical score is written for piano and consists of six systems of music. The first system begins with the instruction *pp misterioso.* and includes a *l.h.* (left hand) marking. The second system features a *cen.* (crescendo) marking and a *do* (do) marking. The third system includes a *ff* (fortissimo) marking. The fourth system begins with *pp* (pianissimo) and includes a *l.h.* marking. The fifth system features a *cen.* marking and a *do.* marking. The sixth system concludes with a *Fine.* marking and a *rit.* (ritardando) marking. The score is characterized by complex chordal textures and frequent use of pedaling, indicated by numerous *Ped.* markings. The dynamics range from *pp* to *ff*, and the tempo is marked *Alla marcia* with a specific beat count of 88.

4 - Poco meno mosso e tranquillo.

N.B. The P's signify Ped.

N.B. Small hands may omit the Cs marked thus

N.B. Small hands may omit the Cs marked thus

N.B. Small hands may omit the Cs marked thus

N.B. Small hands may omit the Cs marked thus

# IL TROVATORE.

Morceau de Concert.

Revised Edition.

Tempo di Marcia.  $\text{♩} = 72$ .

Secondo.

Claude Melnotte. Op. 117

*mf*

*ff*

*f*

*mf*

Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

87 - 16

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# IL TROVATORE.

Revised Edition.

Morceau de Concert.

Claude Melnotte. Op. 117.

Tempo di Marcia.  $\text{♩} = 72$ .

Primo.

8

8

8

8

8

8

87 - 16

*Risoluto.*

First system of musical notation. Treble and bass staves. Dynamics: *ff*, *ff*, *ff*, *ff*, *mf*. Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Second system of musical notation. Treble and bass staves. Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \*

Third system of musical notation. Treble and bass staves. Dynamics: *f*. *stacc.* Pedal markings: *Ped.* \* *Ped.* \*

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*. *poco a poco cres.* Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \*

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *ff*, *f*. Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \*

8-  
*Risoluto.*

*ff* *ff* *ff* *mf*

Ped. \* Ped. \* Ped. \* Ped. \*

8-

Ped. \* Ped. \* Ped. \*

8-

*f* *mf*

Ped. \* Ped. \*

8-

*f* *poco a poco cres.*

Ped. \* Ped. \* Ped. \*

8-

*ff* *f*

Ped. \*

2.

*ff* *f* *V* *V* *sf* *V* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

3 2 1 4.  
3 2 1 3  
stacc:  
2 1 2 3 1 2  
Ped. \* Ped. \*

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent triplet in the right hand, marked with a '3' and a '3' over the notes. The melody is simple and catchy, with a clear refrain. The score includes a 'mf' (mezzo-forte) dynamic marking. The lyrics are written below the piano part.

[illegible]



Primo.

7

2. 8

*ff ff ff ff*

*Ped. \** *Ped. \** *Ped. \** *Ped. \**

8

*ff p*

*Ped. \** *Ped. \**

8

*mf*

*Ped. \** *Ped. \**

8

*p*

*p pp pp*

## Andantino. ♩ - 69.

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\*P \* Ped. \*P \*P \* Ped. \*P \* Ped. \*P \* Ped. \*

N.B.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*P \*P \* Ped. \* Ped.

\*P \*P \*P \* Ped. \* Ped. \* Ped. \*P \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

N. B. The P<sup>s</sup> signify Ped.

Andantino ♩. 69.

Primo.

9

marcato la melodia

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* P \* P \* P \* Ped. \* P \* P \* P \* P \* P \* P \* P \* P

N.B.

Cantabile.

\* Ped. \*

N. B. The P's signify Ped.



First system of musical notation. The upper staff contains a series of eighth-note chords, mostly triads, with some dyads. The lower staff contains a series of eighth notes, mostly single notes, with some dyads. Pedal points are indicated by 'Ped.' and asterisks.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



Second system of musical notation. The upper staff contains a series of eighth-note chords, mostly triads, with some dyads. The lower staff contains a series of eighth notes, mostly single notes, with some dyads. Pedal points are indicated by 'Ped.' and asterisks.

\* Ped. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.



Third system of musical notation. The upper staff contains a series of eighth-note chords, mostly triads, with some dyads. The lower staff contains a series of eighth notes, mostly single notes, with some dyads. Pedal points are indicated by 'Ped.' and asterisks.

\* P \* P \* P \* Ped. \* \* P \* P \* P \* P \* Ped. \*



Fourth system of musical notation. The upper staff contains a series of eighth-note chords, mostly triads, with some dyads. The lower staff contains a series of eighth notes, mostly single notes, with some dyads. Pedal points are indicated by 'Ped.' and asterisks.

Ped. \* \* P \* Ped. \* Ped. \* Ped. \* P \* Ped. \* P \*

Ped. 87 - 16



Primo.

11

8

Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

## Secondo.

First system of musical notation. The upper staff is in bass clef with a key signature of two flats. It contains a series of chords and single notes, with some notes marked with fingerings (4, 1, 2, 1). The lower staff is in bass clef and contains a series of chords. Pedal points are indicated by 'Ped.' and 'P' with asterisks.

Second system of musical notation. The upper staff is in bass clef and contains a series of chords and single notes, with some notes marked with fingerings (2, 5, 1, 4, 2). The lower staff is in bass clef and contains a series of chords. Pedal points are indicated by 'Ped.' and 'P' with asterisks.

Third system of musical notation. The upper staff is in bass clef and contains a series of chords and single notes, with some notes marked with fingerings (5, 3, 2, 3, 4). The lower staff is in bass clef and contains a series of chords. Pedal points are indicated by 'Ped.' and 'P' with asterisks.

Fourth system of musical notation. The upper staff is in treble clef and contains a series of chords and single notes, with some notes marked with fingerings (2, 1, 3, 2, 3, 4, 3, 4). The lower staff is in bass clef and contains a series of chords. Pedal points are indicated by 'Ped.' and 'P' with asterisks.



14 *Allegro* 138.

Secondo.

Anvil Chorus.

First system of musical notation. The piano part (left) features a series of chords and single notes with fingerings (3, 2, 3, 2) and a forte (*f*) dynamic. The bass part (right) has a melodic line with fingerings (2, 3, 4, 1, 2, 5) and a forte (*f*) dynamic. Pedal markings include "Ped." and "Ped. \*".

Second system of musical notation. The piano part continues with chords and fingerings (3, 1, 4, 3, 1, 4). The bass part has a melodic line with fingerings (2, 4, 1, 2, 5, 6, 4, 3, 2, 1, 5, 4, 3, 2, 1). Dynamics include piano (*p*) and forte (*f*). Pedal markings include "Ped." and "Ped. \*".

Third system of musical notation. The piano part features a series of chords with fingerings (2, 2, 3, 2, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The bass part has a melodic line with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1). Dynamics include forte (*f*) and piano (*p*). Pedal markings include "Ped." and "Ped. \*".

Fourth system of musical notation. The piano part features a series of chords with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The bass part has a melodic line with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1). Dynamics include piano (*p*). Pedal markings include "Ped." and "Ped. \*".

Fifth system of musical notation. The piano part features a series of chords with fingerings (5, 3, 1, 5, 4, 2, 2, 3, 3, 4, 5, 2, 3, 3, 5, 4, 2, 1, 2). The bass part has a melodic line with fingerings (1, 3, 1, 3, 1, 2, 4, 5, 2, 1, 2, 3, 2, 1, 3, 1, 2, 1, 3, 1, 2, 1, 5, 2). Dynamics include forte (*f*) and piano (*p*). Pedal markings include "Ped." and "Ped. \*".



*Allegro* ♩ — 138. Anvil Chorus.

**Primo.**

15

[illegible]

8.

*f*

*Ped.* \* *Ped.* \*

8

3 4 1 4 3 4 1 2 3 4 3 4 3 4 5 2 1 5 3 1 5 3 1 5 3 1 5 3 1

3 2 3 2 3 2 4 1 3 2 4 3 2 1 5 1 4 1 3 5 1 3 5 1 2 1 3 5 1 3 5

*Ped.* \* *Ped.* \* *Ped.* \*

Musical score for "The Rose Tree" in 2/4 time. The score is written for two staves, Treble and Bass. The key signature has one sharp (F#). The piece begins with a treble staff and a bass staff. The treble staff contains the melody, and the bass staff contains the accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and a repeat sign.

This page of musical notation is for a piano piece, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f', 'ff', 'sfz', 'Ped.', and 'P'. The page is numbered '87-18' at the bottom.

First system of musical notation, measures 1-17. Includes dynamic markings *f* and *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation, measures 18-25. Includes dynamic markings *ff* and *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation, measures 26-33. Includes dynamic markings *ff* and *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.


Fourth system of musical notation, measures 34-41. Includes dynamic markings *f*, *sfz*, and *ff*, and *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation, measures 42-49. Includes dynamic markings *ff* and *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Sixth system of musical notation, measures 50-57. Includes dynamic markings *ff*, *sf*, and *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.





# ETUDES PRIMAIRES.

Notes and Chords marked with an arrow, , must be struck with the wrist.

## ETUDE I.

Louis Köhler, Op. 50.

 - 60 -  - 100.



## ETUDE II.

 - 60 -  - 100.



*The purpose of Etude I and II is the equalization of the touch of the five fingers in the close five fingers position.*

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967 - 14



A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of four measures. The first measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a descending eighth-note scale (G4, F4, E4, D4, C4). The second measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a descending eighth-note scale (G4, F4, E4, D4, C4). The third measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a descending eighth-note scale (G4, F4, E4, D4, C4). The fourth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a descending eighth-note scale (G4, F4, E4, D4, C4). The score is written in a single system with a repeat sign at the end.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment is a continuous eighth-note pattern. The score is divided into four measures. The first measure has a treble staff with a melody starting on G4 and a bass staff with an accompaniment starting on G2. The second measure has a treble staff with a melody starting on A4 and a bass staff with an accompaniment starting on A2. The third measure has a treble staff with a melody starting on B4 and a bass staff with an accompaniment starting on B2. The fourth measure has a treble staff with a melody starting on C5 and a bass staff with an accompaniment starting on C2. The score ends with a double bar line.

♩-60-♩-100.

### ETUDE III.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The notation is as follows:

- Staff 1 (Treble Clef):** Contains the melody. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third measure contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fourth measure contains a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. The fifth measure contains a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The sixth measure contains a quarter note F#7, a quarter note G7, a quarter note A7, and a quarter note B7. The seventh measure contains a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F#8. The eighth measure contains a quarter note G8, a quarter note A8, a quarter note B8, and a quarter note C9. The ninth measure contains a quarter note D9, a quarter note E9, a quarter note F#9, and a quarter note G9. The tenth measure contains a quarter note A9, a quarter note B9, a quarter note C10, and a quarter note D10. The eleventh measure contains a quarter note E10, a quarter note F#10, a quarter note G10, and a quarter note A10. The twelfth measure contains a quarter note B10, a quarter note C11, a quarter note D11, and a quarter note E11. The thirteenth measure contains a quarter note F#11, a quarter note G11, a quarter note A11, and a quarter note B11. The fourteenth measure contains a quarter note C12, a quarter note D12, a quarter note E12, and a quarter note F#12. The fifteenth measure contains a quarter note G12, a quarter note A12, a quarter note B12, and a quarter note C13. The sixteenth measure contains a quarter note D13, a quarter note E13, a quarter note F#13, and a quarter note G13. The seventeenth measure contains a quarter note A13, a quarter note B13, a quarter note C14, and a quarter note D14. The eighteenth measure contains a quarter note E14, a quarter note F#14, a quarter note G14, and a quarter note A14. The nineteenth measure contains a quarter note B14, a quarter note C15, a quarter note D15, and a quarter note E15. The twentieth measure contains a quarter note F#15, a quarter note G15, a quarter note A15, and a quarter note B15. The twenty-first measure contains a quarter note C16, a quarter note D16, a quarter note E16, and a quarter note F#16. The twenty-second measure contains a quarter note G16, a quarter note A16, a quarter note B16, and a quarter note C17. The twenty-third measure contains a quarter note D17, a quarter note E17, a quarter note F#17, and a quarter note G17. The twenty-fourth measure contains a quarter note A17, a quarter note B17, a quarter note C18, and a quarter note D18. The twenty-fifth measure contains a quarter note E18, a quarter note F#18, a quarter note G18, and a quarter note A18. The twenty-sixth measure contains a quarter note B18, a quarter note C19, a quarter note D19, and a quarter note E19. The twenty-seventh measure contains a quarter note F#19, a quarter note G19, a quarter note A19, and a quarter note B19. The twenty-eighth measure contains a quarter note C20, a quarter note D20, a quarter note E20, and a quarter note F#20. The twenty-ninth measure contains a quarter note G20, a quarter note A20, a quarter note B20, and a quarter note C21. The thirtieth measure contains a quarter note D21, a quarter note E21, a quarter note F#21, and a quarter note G21. The thirty-first measure contains a quarter note A21, a quarter note B21, a quarter note C22, and a quarter note D22. The thirty-second measure contains a quarter note E22, a quarter note F#22, a quarter note G22, and a quarter note A22. The thirty-third measure contains a quarter note B22, a quarter note C23, a quarter note D23, and a quarter note E23. The thirty-fourth measure contains a quarter note F#23, a quarter note G23, a quarter note A23, and a quarter note B23. The thirty-fifth measure contains a quarter note C24, a quarter note D24, a quarter note E24, and a quarter note F#24. The thirty-sixth measure contains a quarter note G24, a quarter note A24, a quarter note B24, and a quarter note C25. The thirty-seventh measure contains a quarter note D25, a quarter note E25, a quarter note F#25, and a quarter note G25. The thirty-eighth measure contains a quarter note A25, a quarter note B25, a quarter note C26, and a quarter note D26. The thirty-ninth measure contains a quarter note E26, a quarter note F#26, a quarter note G26, and a quarter note A26. The fortieth measure contains a quarter note B26, a quarter note C27, a quarter note D27, and a quarter note E27. The forty-first measure contains a quarter note F#27, a quarter note G27, a quarter note A27, and a quarter note B27. The forty-second measure contains a quarter note C28, a quarter note D28, a quarter note E28, and a quarter note F#28. The forty-third measure contains a quarter note G28, a quarter note A28, a quarter note B28, and a quarter note C29. The forty-fourth measure contains a quarter note D29, a quarter note E29, a quarter note F#29, and a quarter note G29. The forty-fifth measure contains a quarter note A29, a quarter note B29, a quarter note C30, and a quarter note D30. The forty-sixth measure contains a quarter note E30, a quarter note F#30, a quarter note G30, and a quarter note A30. The forty-seventh measure contains a quarter note B30, a quarter note C31, a quarter note D31, and a quarter note E31. The forty-eighth measure contains a quarter note F#31, a quarter note G31, a quarter note A31, and a quarter note B31. The forty-ninth measure contains a quarter note C32, a quarter note D32, a quarter note E32, and a quarter note F#32. The fiftieth measure contains a quarter note G32, a quarter note A32, a quarter note B32, and a quarter note C33. The fifty-first measure contains a quarter note D33, a quarter note E33, a quarter note F#33, and a quarter note G33. The fifty-second measure contains a quarter note A33, a quarter note B33, a quarter note C34, and a quarter note D34. The fifty-third measure contains a quarter note E34, a quarter note F#34, a quarter note G34, and a quarter note A34. The fifty-fourth measure contains a quarter note B34, a quarter note C35, a quarter note D35, and a quarter note E35. The fifty-fifth measure contains a quarter note F#35, a quarter note G35, a quarter note A35, and a quarter note B35. The fifty-sixth measure contains a quarter note C36, a quarter note D36, a quarter note E36, and a quarter note F#36. The fifty-seventh measure contains a quarter note G36, a quarter note A36, a quarter note B36, and a quarter note C37. The fifty-eighth measure contains a quarter note D37, a quarter note E37, a quarter note F#37, and a quarter note G37. The fifty-ninth measure contains a quarter note A37, a quarter note B37, a quarter note C38, and a quarter note D38. The sixtieth measure contains a quarter note E38, a quarter note F#38, a quarter note G38, and a quarter note A38. The sixty-first measure contains a quarter note B38, a quarter note C39, a quarter note D39, and a quarter note E39. The sixty-second measure contains a quarter note F#39, a quarter note G39, a quarter note A39, and a quarter note B39. The sixty-third measure contains a quarter note C40, a quarter note D40, a quarter note E40, and a quarter note F#40. The sixty-fourth measure contains a quarter note G40, a quarter note A40, a quarter note B40, and a quarter note C41. The sixty-fifth measure contains a quarter note D41, a quarter note E41, a quarter note F#41, and a quarter note G41. The sixty-sixth measure contains a quarter note A41, a quarter note B41, a quarter note C42, and a quarter note D42. The sixty-seventh measure contains a quarter note E42, a quarter note F#42, a quarter note G42, and a quarter note A42. The sixty-eighth measure contains a quarter note B42, a quarter note C43, a quarter note D43, and a quarter note E43. The sixty-ninth measure contains a quarter note F#43, a quarter note G43, a quarter note A43, and a quarter note B43. The seventieth measure contains a quarter note C44, a quarter note D44, a quarter note E44, and a quarter note F#44. The seventy-first measure contains a quarter note G44, a quarter note A44, a quarter note B44, and a quarter note C45. The seventy-second measure contains a quarter note D45, a quarter note E45, a quarter note F#45, and a quarter note G45. The seventy-third measure contains a quarter note A45, a quarter note B45, a quarter note C46, and a quarter note D46. The seventy-fourth measure contains a quarter note E46, a quarter note F#46, a quarter note G46, and a quarter note A46. The seventy-fifth measure contains a quarter note B46, a quarter note C47, a quarter note D47, and a quarter note E47. The seventy-sixth measure contains a quarter note F#47, a quarter note G47, a quarter note A47, and a quarter note B47. The seventy-seventh measure contains a quarter note C48, a quarter note D48, a quarter note E48, and a quarter note F#48. The seventy-eighth measure contains a quarter note G48, a quarter note A48, a quarter note B48, and a quarter note C49. The seventy-ninth measure contains a quarter note D49, a quarter note E49, a quarter note F#49, and a quarter note G49. The eightieth measure contains a quarter note A49, a quarter note B49, a quarter note C50, and a quarter note D50. The eighty-first measure contains a quarter note E50, a quarter note F#50, a quarter note G50, and a quarter note A50. The eighty-second measure contains a quarter note B50, a quarter note C51, a quarter note D51, and a quarter note E51. The eighty-third measure contains a quarter note F#51, a quarter note G51, a quarter note A51, and a quarter note B51. The eighty-fourth measure contains a quarter note C52, a quarter note D52, a quarter note E52, and a quarter note F#52. The eighty-fifth measure contains a quarter note G52, a quarter note A52, a quarter note B52, and a quarter note C53. The eighty-sixth measure contains a quarter note D53, a quarter note E53, a quarter note F#53, and a quarter note G53. The eighty-seventh measure contains a quarter note A53, a quarter note B53, a quarter note C54, and a quarter note D54. The eighty-eighth measure contains a quarter note E54, a quarter note F#54, a quarter note G54, and a quarter note A54. The eighty-ninth measure contains a quarter note B54, a quarter note C55, a quarter note D55, and a quarter note E55. The ninetieth measure contains a quarter note F#55, a quarter note G55, a quarter note A55, and a quarter note B55. The hundredth measure contains a quarter note C56, a quarter note D56, a quarter note E56, and a quarter note F#56. The hundred-first measure contains a quarter note G56, a quarter note A56, a quarter note B56, and a quarter note C57. The hundred-second measure contains a quarter note D57, a quarter note E57, a quarter note F#57, and a quarter note G57. The hundred-third measure contains a quarter note A57, a quarter note B57, a quarter note C58, and a quarter note D58. The hundred-fourth measure contains a quarter note E58, a quarter note F#58, a quarter note G58, and a quarter note A58. The hundred-fifth measure contains a quarter note B58, a quarter note C59, a quarter note D59, and a quarter note E59. The hundred-sixth measure contains a quarter note F#59, a quarter note G59, a quarter note A59, and a quarter note B59. The hundred-seventh measure contains a quarter note C60, a quarter note D60, a quarter note E60, and a quarter note F#60. The hundred-eighth measure contains a quarter note G60, a quarter note A60, a quarter note B60, and a quarter note C61. The hundred-ninth measure contains a quarter note D61, a quarter note E61, a quarter note F#61, and a quarter note G61. The hundred-tieth measure contains a quarter note A61, a quarter note B61, a quarter note C62, and a quarter note D62. The hundred-first measure contains a quarter note E62, a quarter note F#62, a quarter note G62, and a quarter note A62. The hundred-second measure contains a quarter note B62, a quarter note C63, a quarter note D63, and a quarter note E63. The hundred-third measure contains a quarter note F#63, a quarter note G63, a quarter note A63, and a quarter note B63. The hundred-fourth measure contains a quarter note C64, a quarter note D64, a quarter note E64, and a quarter note F#64. The hundred-fifth measure contains a quarter note G64, a quarter note A64, a quarter note B64, and a quarter note C65. The hundred-sixth measure contains a quarter note D65, a quarter note E65, a quarter note F#65, and a quarter note G65. The hundred-seventh measure contains a quarter note A65, a quarter note B65, a quarter note C66, and a quarter note D66. The hundred-eighth measure contains a quarter note E66, a quarter note F#66, a quarter note G66, and a quarter note A66. The hundred-ninth measure contains a quarter note B66, a quarter note C67, a quarter note D67, and a quarter note E67. The hundred-tieth measure contains a quarter note F#67, a quarter note G67, a quarter note A67, and a quarter note B67. The hundred-first measure contains a quarter note C68, a quarter note D68, a quarter note E68, and a quarter note F#68. The hundred-second measure contains a quarter note G68, a quarter note A68, a quarter note B68, and a quarter note C69. The hundred-third measure contains a quarter note D69, a quarter note E69, a quarter note F#69, and a quarter note G69. The hundred-fourth measure contains a quarter note A69, a quarter note B69, a quarter note C

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff. The treble staff contains a melody with various rhythmic values and fingerings (1, 3, 5, 3, 3, 5, 4, 4, 5, 3, 3, 5, 3, 3, 3, 5, 3, 1, 2, 4, 5, 4, 4). The bass staff contains a simple accompaniment with notes and fingerings (5, 3, 2, 4, 2). The second system continues the melody and accompaniment, with the treble staff showing further rhythmic complexity and the bass staff providing harmonic support. The key signature remains one sharp, and the time signature is common time.

4 5 1 2 4 4 4 3 5 1 2 4 1 4 4 3 5 4 3 3 3 4 4 2

*cres.*

1 3 2 1 5 1 5 4 3 1

*Etudes III and IV are Etudes in broken chords (extended position of the fingers.) Observe carefully where 3<sup>rd</sup> and 4<sup>th</sup> fingers are to be used.*

♩-60-♩-100.

**ETUDE IV.**

Etude IV consists of four systems of piano music. Each system contains a treble and bass staff. The bass staff features a continuous eighth-note pattern, while the treble staff contains chords and single notes. Fingerings are indicated by numbers 1-5. The tempo is marked as quarter note = 60, half note = 100.

♩-60-♩-100.

**ETUDE V.**

Etude V consists of two systems of piano music. Each system contains a treble and bass staff. The bass staff features a continuous eighth-note pattern, while the treble staff contains chords and single notes. Fingerings are indicated by numbers 1-5. The tempo is marked as quarter note = 60, half note = 100.

*In practicing the scale Etudes V and VI be careful to make a perfect legato wherever the fingers 3-1, 1-3, 5-1, 1-5, follow each other as indicated by □.*

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The voice part is a melody with various ornaments and slurs. The lyrics are written below the voice part.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth-note runs, often grouped in pairs or triplets, and is decorated with many grace notes. The bass line consists of a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a final cadence in the bass line.

## ETUDE VI.

♩ - 60 - ♩ - 100.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the bass clef, and the voice part is in the treble clef. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a continuous eighth-note accompaniment in the left hand, while the right hand plays chords and single notes. The voice part consists of a single melodic line. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle section. The lyrics "The Rose Tree" are written below the piano part, and the lyrics "The Rose Tree" are written below the voice part.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, featuring a complex, flowing melody with many sixteenth and thirty-second notes. The voice part is in the right hand, featuring a simple melody with a few notes. The score is in 2/4 time and consists of 16 measures. The piano part is marked with fingerings (1-5) and breath marks. The voice part is marked with a single note in the first measure and a rest in the second measure.

[illegible]

# ETUDE VII.

♩ - 60 - ♩ - 100.

Musical score for Etude VII, measures 1-16. The score is written for piano in C major, 2/4 time. It consists of two staves, treble and bass. The tempo is marked as ♩ - 60 - ♩ - 100. The piece features a variety of fingerings and articulations, including slurs, accents, and dynamic markings like *f*. Pedal points are indicated at the end of measures 8, 12, and 16.

# ETUDE VIII.

♩ - 60 - ♩ - 100.

Musical score for Etude VIII, measures 1-8. The score is written for piano in C major, 2/4 time. It consists of two staves, treble and bass. The tempo is marked as ♩ - 60 - ♩ - 100. The piece features a variety of fingerings and articulations, including slurs, accents, and dynamic markings like *f*. Pedal points are indicated at the end of measures 4 and 8.



Musical score for Etude IX, measures 1-16. The score is in 2/4 time and features a complex piano accompaniment with many triplets and sixteenth notes. The right hand has a melody with various ornaments and slurs. Pedal markings are present at measures 8, 10, 12, and 14.

♩ - 60 - ♩ - 100.

### ETUDE IX.

Musical score for Etude X, measures 1-16. The score is in 2/4 time and features a complex piano accompaniment with many triplets and sixteenth notes. The right hand has a melody with various ornaments and slurs. Pedal markings are present at measures 8, 10, 12, and 14.

♩ - 60 - ♩ - 100.

### ETUDE X.

Musical score for Etude X, measures 17-32. The score is in 2/4 time and features a complex piano accompaniment with many triplets and sixteenth notes. The right hand has a melody with various ornaments and slurs. Pedal markings are present at measures 20, 22, 24, and 26.

## ETUDE XI.

♩ - 60 - ♩ - 100.

The musical score for Etude XI consists of six systems, each with a piano (left) and treble (right) staff. The tempo is marked as ♩ - 60 - ♩ - 100. The score includes various musical notations such as notes, rests, and fingerings. The first system shows a treble staff with a sequence of eighth notes and a piano staff with a single note. The second system features a treble staff with a sequence of eighth notes and a piano staff with a single note. The third system shows a treble staff with a sequence of eighth notes and a piano staff with a single note. The fourth system features a treble staff with a sequence of eighth notes and a piano staff with a single note. The fifth system shows a treble staff with a sequence of eighth notes and a piano staff with a single note. The sixth system features a treble staff with a sequence of eighth notes and a piano staff with a single note. The score includes various musical notations such as notes, rests, and fingerings. The first system shows a treble staff with a sequence of eighth notes and a piano staff with a single note. The second system features a treble staff with a sequence of eighth notes and a piano staff with a single note. The third system shows a treble staff with a sequence of eighth notes and a piano staff with a single note. The fourth system features a treble staff with a sequence of eighth notes and a piano staff with a single note. The fifth system shows a treble staff with a sequence of eighth notes and a piano staff with a single note. The sixth system features a treble staff with a sequence of eighth notes and a piano staff with a single note.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

967-14

# ETUDE XII.

11

♩ - 60 - ♩ - 100.

The musical score for Etude XII consists of six systems of piano music. Each system contains a treble staff and a bass staff. The first system includes a tempo marking '♩ - 60 - ♩ - 100.' and a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-5. Dynamic markings include 'cres.' (crescendo) and 'f' (forte). Pedal markings ('Ped.') are present at the end of the fifth and sixth systems. The score concludes with a final chord and the page number '967-14'.

**ETUDE XIII.**

$\text{♩} - 60 - \text{♩} - 100.$

**ETUDE XIV.**

$\text{♩} - 60 - \text{♩} - 100.$



Two systems of piano music. Each system consists of a treble and bass staff. The treble staff features chords with fingerings (1-5) and accents. The bass staff features rapid sixteenth-note runs with fingerings (1-5).

# ETUDE XV.

Four systems of piano music for Etude XV. Each system consists of a treble and bass staff. The treble staff contains sixteenth-note runs with fingerings (1-5). The bass staff contains chords and longer note values with fingerings. Pedal markings (Ped.) and asterisks are present throughout.

## ETUDE XVI.

♩ - 60 - ♩ - 100.

Measures 1-16 of Etude XVI. The piece is in C major, 4/4 time. The tempo is marked as ♩ - 60 - ♩ - 100. The score consists of two staves. The bass staff is highly active with continuous sixteenth-note patterns. The treble staff contains chords and some melodic lines. Pedal points are indicated by 'Ped.' and asterisks. Fingering numbers are provided for many notes.

## ETUDE XVII.

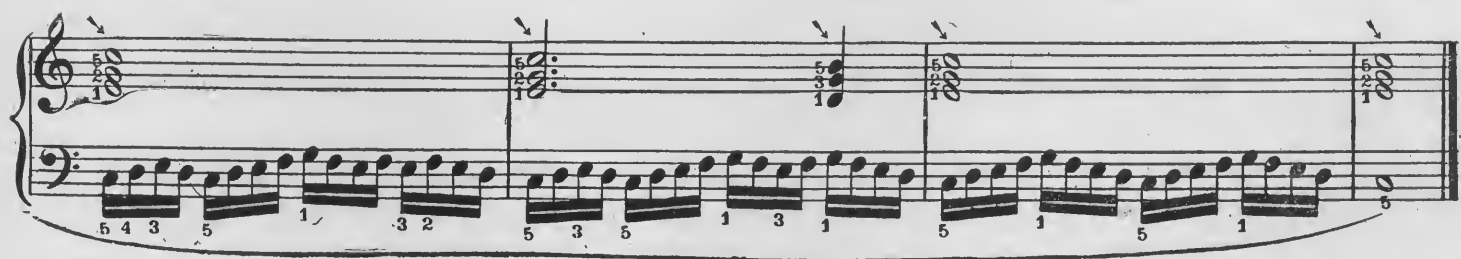
♩ - 60 - ♩ - 100.

Measures 1-8 of Etude XVII. The piece is in C major, 4/4 time. The tempo is marked as ♩ - 60 - ♩ - 100. The score consists of two staves. The treble staff is highly active with continuous sixteenth-note patterns. The bass staff contains chords and some melodic lines. Pedal points are indicated by 'Ped.' and asterisks. Fingering numbers are provided for many notes.



♩ - 60 - ♩ - 100.

### ETUDE XVIII.



## ETUDE XIX.

♩ - 60 - ♩ - 100.

The musical score for Etude XIX is presented in two systems, each containing a piano (A) and bass (B) staff. The tempo is marked as ♩ - 60 - ♩ - 100. The score includes various musical notations such as notes, rests, and fingerings (1-5). The first system shows a piano part with a melodic line and a bass part with a rhythmic accompaniment. The second system continues the piece, featuring a crescendo (cres.) marking. The notation is detailed, with many notes and fingerings indicated throughout the piece.

When Etudes 19 and 20 have been thoroughly mastered with the notation given at A, they should then also be studied with that given at B.



## 17

**N.B.** When version B is played the pedal is not to be used 967-14

## 3

**Carl Sidus, Op. 215.**

**Notes and Chords marked with an arrow, ↘ must be struck with the wrist.**

**Mazurka time**  -132.

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4 TRIO *cantabile.*

First system of musical notation. The right hand (treble clef) features a melodic line with a long slur over the first four measures, followed by eighth-note patterns. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *p* and *cres.*. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Second system of musical notation. Continuation of the melodic and accompanimental patterns. The right hand includes a *cres.* marking. Pedal points are marked with asterisks and "Ped." below the staff.

Third system of musical notation. The right hand has a "Solo." marking in the first measure. The left hand continues with eighth-note accompaniment. Pedal points are marked with asterisks and "Ped." below the staff.

Fourth system of musical notation. Continuation of the musical themes. Pedal points are marked with asterisks and "Ped." below the staff.

Fifth system of musical notation. The right hand begins with a *cres.* marking. The system concludes with a *cantabile.* marking. Pedal points are marked with asterisks and "Ped." below the staff.

Sixth system of musical notation. Continuation of the musical themes. The system concludes with a *cres.* marking and a final pedal point marked with an asterisk and "Ped." below the staff.

First system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a single note. Pedal markings: Ped. \* (under first measure), Ped. Ped. (under fifth measure), Ped. \* (under eighth measure). A *cres.* marking is above the eighth measure.

Second system of musical notation. Treble and bass staves. Treble staff continues with eighth-note chords. Bass staff has a single note. Pedal markings: Ped. \* (under first measure), Ped. Ped. (under fifth measure), \* Ped. \* (under eighth measure). A *f* marking is above the fifth measure.

**Giocoso.**

Third system of musical notation. Treble and bass staves. Treble staff features eighth-note chords with fingerings. Bass staff has a single note. Pedal markings: Ped. \* (under first measure), Ped. \* (under third measure), Ped. \* (under fifth measure), Ped. \* (under seventh measure). Dynamics include *f* and *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff features eighth-note chords with fingerings. Bass staff has a single note. Pedal markings: Ped. \* (under first measure), Ped. Ped. (under fifth measure), Ped. \* (under eighth measure). A *cres.* marking is above the fifth measure.

Fifth system of musical notation. Treble and bass staves. Treble staff features eighth-note chords with fingerings. Bass staff has a single note. Pedal markings: Ped. \* (under first measure), Ped. Ped. (under fifth measure), \* Ped. \* (under eighth measure). Dynamics include *mf*, *cres.*, and *f*.



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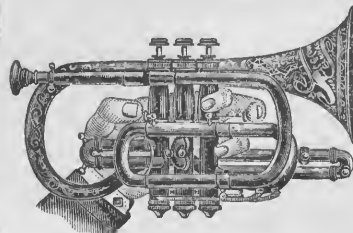
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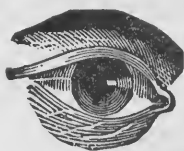
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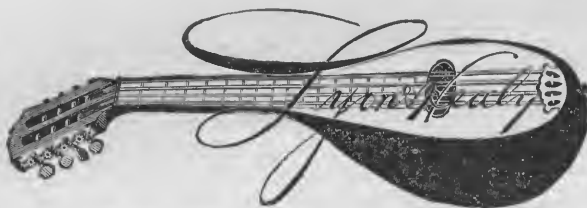
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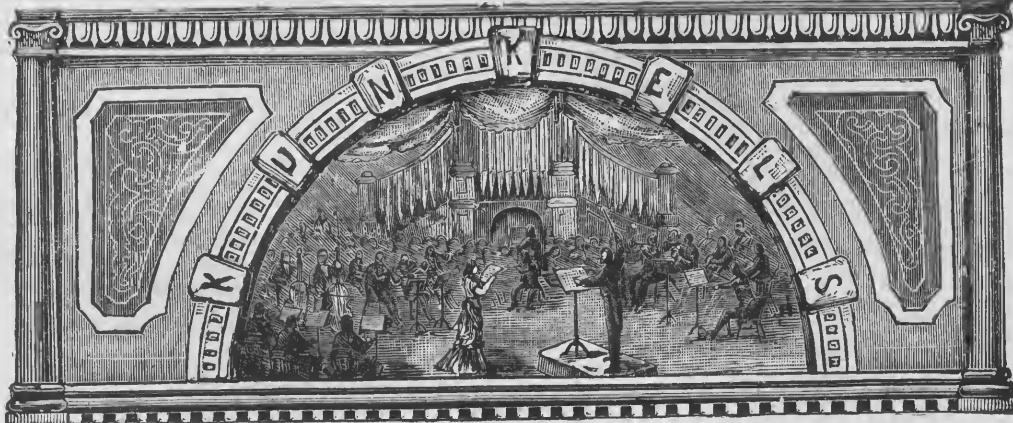
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For the season of 1892 all previous efforts in the line of entertainment will be eclipsed. The great St. Louis Exposition will throw its doors open to the public Wednesday, September 7th, and will continue to entertain and delight thousands during a period extending over forty days. One of the chief attractions announced by the management is the engagement of Col. P. S. Gilmore and his world-renowned band, one hundred strong. The illumination by gas and electricity of the streets will extend over a larger area and be on a grander scale than any similar exhibition ever attempted in the world. The thirty-second great St. Louis Fair and Zoological Gardens, October 3rd to 8th, whose fame has been heralded broadcast, will be one of the main attractions of that week, and as has been customary for the last thirteen years, the Veiled Prophet will again appear in his favorite city, on the evening of Tuesday, October 4th. The hotel accommodations of St. Louis have been materially increased since last year and strangers are assured of hospitable treatment.

The Missouri Pacific Railway and Iron Mountain Route, with their vast network of lines extending over the States of Missouri, Kansas, Nebraska, Colorado, Indian Territory, Arkansas, the West, South and Southwest, in order to encourage travel, have made a remarkable low round trip rate from points on their lines to St. Louis and return during the Festivities.

For further information relative to dates of sale and limits of tickets call on or address any Missouri Pacific or Iron Mountain agent, who will be pleased to furnish same.

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